

DOCUMENT RESUME

ED 390 747

SO 025 602

TITLE Human Conflict: A Resource Kit.
 INSTITUTION J.B. Speed Art Museum, Louisville, KY.
 SPONS AGENCY Gheens Foundation, Inc., Louisville, KY.
 PUB DATE 91
 NOTE 28p.; For other resource kits, see SO 025 599-604.
 AVAILABLE FROM J. B. Speed Art Museum, P.O. Box 2600, Louisville, KY
 40201-2650 (\$25 per packet/\$28 if mailed; slides also
 available).
 PUB TYPE Audiovisual/Non-Print Materials (100) -- Guides --
 Classroom Use - Teaching Guides (For Teacher) (052)
 EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
 DESCRIPTORS *Art; Art Education; Artists; *Conflict; *Conflict
 Resolution; Culture Conflict; Decision Making;
 Elementary Secondary Education; Instructional
 Materials; Interpersonal Communication; Problem
 Solving; *Questioning Techniques; Role Conflict
 IDENTIFIERS J B Speed Art Museum KY; Kentucky (Louisville)

ABSTRACT

Conflict, in one form or another, eventually makes its way into the daily life of every human being. It is not just a modern problem but has existed as long as humanity itself. This classroom resource kit is designed to be used by educators wishing to teach skills of conflict avoidance, management, and resolution in their classrooms. The kit contains a presentation for 12 slides representing artworks found in the permanent collection of the J. B. Speed Art Museum (Kentucky), a teacher's manual, and 2 evaluation sheets. The slide images depict: angry, physical confrontations; problems caused by poor communication skills; struggles with internal emotions; and the making of difficult personal decisions. Topics and slides examined are: (1) "About Avoidance and Management of Conflict" (Hercules Slaying the Centaur Nessus); (2) "About Over-Simplification and Stereotyping" (Louis XIV Vanquishes Evil); (3) "About Competition and Conflict" (The Race of Atalanta and Hippomenes); (4) "About Cultural Expectations and Gender Roles as a Source of Conflict" (Portrait of Madame Adelaide de France); (5) "About Ineffective Communication, Especially with Loved Ones" (Othello Relating His Adventure); (6) "About Conflict and Cultural Attitudes" (Warshirt); (7) "About Making Difficult Decisions" (The Burghers of Calais); (8) "About Non-Verbal Communication" (Shrine Figure); (9) "Expressing Conflict" (Vietnam); and (10) "About Parental Anxiety as a Source of Conflict" (Stella and the Wooden Bird). The manual includes a "Preface"; "Questioning Strategies"; a "Resource Sheet" for each image providing background information and offering sample questions for initiating classroom discussion; a "Glossary"; a "List of Slides"; and a 10-item "Bibliography." (MM)

 * Reproductions supplied by EDRS are the best that can be made *
 * from the original document. *

THE J.B. SPEED ART MUSEUM

HUMAN CONFLICT

A RESOURCE KIT

PERMISSION TO REPRODUCE THIS MATERIAL
IN OTHER THAN PAPER COPY HAS BEEN
GRANTED BY

Cynthia Moore

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

- ☒ This document has been reproduced as received from the person or organization originating it.
- ☐ Minor changes have been made to improve reproduction quality.
- Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.



Financial sponsorship for this project was provided by The Greens Foundation, Inc. Louisville, Kentucky. Content reflects the joint efforts of the staff of the JB Speed Art Museum; The Curriculum Resource Center, JCPS Greens Professional Development Academy; Jefferson County Public School Teachers and JCPS Curriculum and Instruction Staff.

RESOURCE KIT EVALUATION SHEET

Name of Resource Kit: _____

Grade Level (4th, 12th, etc.): _____

Subject or Curriculum Unit: _____
(Ex. Social Studies, French Revolution)

Class Level (AP, Resource, Self-Contained): _____

Please answer any or all of the questions below:

Where did you obtain this resource? (check one)

- ☐ JCPS Curriculum Resource Center
- ☐ A fellow educator
- ☐ The JBSpeed Art Museum
- ☐ School library

How many slides did you use from this kit? _____ Which slides created the greatest depth of classroom discussion by the students?

How was the artwork integrated into your classroom presentation? What other suggestions do you have for creative uses of this kit?

Please circle the number which best describes your evaluation of the following components of the Resource Kit:

	Excellent	Good	Satisfactory	Needs Improvement
How to Use the Kit Sheet	4	3	2	1
Questioning Strategies Sheet	4	3	2	1
Artwork Reference Sneets	4	3	2	1
General Bibliography	4	3	2	1

What would you change about this kit? _____

Do you plan a follow-up museum visit to view the artwork firsthand? ☐ Yes ☐ No

Teacher: _____ School: _____

Please remove this page from the kit, fold, and return by mail or JCPS Pony System.

THANK YOU!



The JBSpeed Art Museum

THE J.B.SPEED ART MUSEUM
2035 South Third Street
PO Box 2600
Louisville, KY 40201-2600

RESOURCE KIT EVALUATION SHEET

Name of Resource Kit: _____

Grade Level (4th, 12th, etc.): _____

Subject or Curriculum Unit: _____
(Ex. Social Studies, French Revolution)

Class Level (AP, Resource, Self-Contained): _____

Please answer any or all of the questions below:

Where did you obtain this resource? (check one)

- ☐ JCPS Curriculum Resource Center
- ☐ A fellow educator
- ☐ The JBSpeed Art Museum
- ☐ School library

How many slides did you use from this kit? _____ Which slides created the greatest depth of classroom discussion by the students?

How was the artwork integrated into your classroom presentation? What other suggestions do you have for creative uses of this kit?

Please circle the number which best describes your evaluation of the following components of the Resource Kit:

	Excellent	Good	Satisfactory	Needs Improvement
How to Use the Kit Sheet	4	3	2	1
Questioning Strategies Sheet	4	3	2	1
Artwork Reference Sneets	4	3	2	1
General Bibliography	4	3	2	1

What would you change about this kit? _____

Do you plan a follow-up museum visit to view the artwork firsthand? ☐ Yes ☐ No

Teacher: _____ School: _____

Please remove this page from the kit, fold, and return by mail or JCPS Pony System.

THANK YOU!



The JBSpeed Art Museum 5

THE J.B.SPEED ART MUSEUM
2035 South Third Street
PO Box 2600
Louisville, KY 40201-2600

HUMAN CONFLICT

TABLE OF CONTENTS

	Page
How to Use the Resource Kit	ii
Question Worksheet	iii
Introduction	v
Resource Sheets (one sheet per artwork)	
(studio of) Giovanni da Bologna (Italian, 1524-1608), <u>Hercules Slaying the Centaur Nessus</u> About Avoidance and Management of Conflict	
Philippe Behagle (French, 1641-1705) and Charles LeBrun (French, 1619-1690), <u>Louis XIV Vanquishes Evil</u> About Over-Simplification and Stereotyping	
French, late 17th-early 18th century, <u>The Race of Atalanta and Hippomenes</u> About Competition and Conflict	
Adelaide Labille-Guiard (French, 1749-1803), <u>Portrait of Madame Adelaide de France</u> , 1787 About Cultural Expectations and Gender Roles as A Source of Conflict	
Alexandre Cabanel (French, 1823-1889), <u>Othello Relating His Adventures</u> , 1857 About Ineffective Communication, Especially with Loved Ones	
Native American (Sioux), 19th century, <u>Warshirt</u> , c. 1860 About Conflict and Cultural Attitudes	
Auguste Rodin (French, 1840-1917), Study for <u>The Burghers of Calais</u> , c. 1884 About Making Difficult Decisions	
Igbo (Nigerian, 20th century), <u>Shrine Figure</u> About Non-Verbal Communication	
Robert Goodnough (American, b.1917), <u>Vietnam</u> , 1967 About Expressing Conflict	
Julian Schnabel (American, b.1951), <u>Stella and the Wooden Bird</u> , 1986 About Parental Anxiety as A Source of Conflict	
Glossary	vi
Slide List	x
General Bibliography	xi
Additional Resources	xii

HOW TO USE THE J. B. SPEED RESOURCE KIT

The contents of this Resource kit will include:

10-12 slides which reproduce works of art found in the permanent collection of The JBSpeed Art Museum.

A question worksheet which establishes an interactive approach to exploring artworks.

The introduction page which briefly establishes a broad base for the particular theme of the kit.

Each artwork examined in the kit is accompanied by a resource sheet containing:

- An Explanation of Artwork Information:

Slide: #61 Note: The slide number reflects a simple numbering system housed in the Education Department of The JBSpeed Art Museum
Artist: Alexandre Cabanel (French, 1823 - 1889 lifedates)
Title: Othello Relating His Adventures, 1867 date work created (a "c." before the date means circa, approximate date)
Medium: Oil on canvas material and surface
Size: Height, 45 1/2 inches; width, 51 1/2 inches
Accession No. 72.36 year artwork acquired by the museum (Ex. 72.36 means the 36th work acquired in 1972)

- Concise background information about:
 - the specific artist or artists of the period;
 - the individual artwork selected;
 - how the artwork relates to the theme of the resource kit.
- Sample questions to help initiate classroom discussion
- Sample artwork reference for comparison/contrast. An asterisk (*) beside this reference denotes that the work is reproduced in the indicated resource listed below. Where no notation is given, the artwork can be found in one of the major Art History textbooks cited in the general bibliography.
- Two or more written resources which provide additional information

A glossary which defines terms that may be unfamiliar

A slide list of slides provided in the kit

A general bibliography for the specific theme of the kit

A list of organizations that can provide additional resources pertaining to the theme of this kit

Evaluation sheets which provide valuable information to the resource writing staff for production of upcoming curricula resources.

(Note: On occasion individual artworks are on loan to other museums or unavailable due to conservation. If planning a follow-up tour and study visit at the Museum based on this resource kit, notify the Tour Coordinator of the specific resource kit or slides being referenced and the Education Department will be able to identify any works not available at the time of your visit.)

You may obtain a list of Names/Addresses/Phone Numbers for institutions from which slides or reproductions of major artworks can be ordered by contacting the Associate Curator of Education, School Programs at The JBSpeed Art Museum.

AN INTUITIVE APPROACH TO LOOKING AT ART / AN INTERACTIVE APPROACH TO EXPLORING ART.

Teachers are well aware that while some facts must be transmitted directly, integrating a new subject is well served by using higher level thinking skills to reach a goal. The questions you will ask as a teacher will vary greatly to tailor this resource kit to your individual teaching style and curriculum unit or subject. This worksheet will help you to formulate questions which will give your students a chance to tell you what they see and how they feel it relates to the subject being studied. Planned and extemporaneous questions will keep the students on track while enhancing a lesson through their own discoveries about art. There will be many right answers. Not every question here will be appropriate for each artwork. You may choose to use these as a model for curricular specific questions or choose to use questions from one category only. Great discoveries can be made by following the lead of the students' answers to suggest a follow-up question.

QUESTIONS THAT HELP THE VIEWER DESCRIBE: What is being depicted?

What do you see?

Can you help me inventory this artwork?

What do you think is the subject?

Does the artwork just showcase elements such as organization, color or shape?

What are the colors and shapes you see?

What are the specific objects or figures?

Is there action? What specifically is happening?

Can you describe a part of the painting without pointing to it?

How would you describe the single most distinguishing feature of this artwork?

QUESTIONS THAT HELP THE VIEWER ANALYZE: How is the artwork organized?

What do you call an artwork like this one? (sculpture, painting, landscape, portrait, etc.)

What materials do you see used in this artwork? What does material contribute to the artwork?

Is the artwork realistic, abstract or nonobjective?

Is there a part of the artwork which directly stimulates one of the five senses? Which one?

What does the subject of the artwork tell you about the time and setting?

What is the point of view of the artwork?

Would you characterize the artwork as harmonious or discordant?

How would you describe the light? (natural, theatrical, etc.) How is the composition organized?

How is the space used?

Are the contrasts of value sharp or subtle? Where?

QUESTIONS THAT HELP VIEWERS INTERPRET ART: What does the artwork lead you to think about?

What was the artist's idea behind the artwork? What was the artist trying to tell us or emphasize?
What are your first feelings as you view this work? Do you have any "way out" impressions when you first look at this artwork? (Funny or absurd impressions are OK too!)
Was there a particular technical problem the artist was trying to solve?
What will you remember about this work? What purpose does the artwork serve for you? What is the relationship of one part of the work to another part?
What effect do the colors used have on the subject?
Can you make up a story about this painting?
If you were to choose music for the painting, what would you choose?
Does the title help you to understand more about the artwork? What would you title this work?

QUESTIONS THAT HELP VIEWERS EVALUATE ART: What did the artist intend to communicate?

How did the artist come to the decisions he made in creating the artwork? Would you have made the same decisions? Why or why not?
Did the artist want the viewer to be impressed? Are you?
Did the artist involve you, the viewer, in the artwork? How?
Do all the parts of the composition work together as a whole? How?
Does the artwork communicate a major idea or emotional response? Does the artwork need to communicate ideas or feelings for you to appreciate it?

HUMAN CONFLICT

INTRODUCTION

Conflict, in one form or another, eventually makes its way into the daily life of every human being. We may think of it as a modern problem but conflict has existed as long as Humanity itself. The form and intensity may vary, but we have never been without conflict and we probably never will be. We can, however, learn skills and techniques to help us manage conflict. This resource kit was requested by educators who teach the skills of conflict avoidance, management, and resolution in their classrooms.

A perfunctory glance at the title of this kit may cause a person to envision scenes of argument, battle, or war. There are many such images to choose from in the collection of almost any museum, but few could satisfactorily serve as adjuncts to the learning of conflict avoidance, management, and resolution. The artworks featured in this kit were chosen with the help and advice of Ms. Judy Schroeder, Director of the Peace Education Program. (For more information about this local, non-profit organization, refer to the last page of this kit, entitled "Additional Resources.") These artworks present images associated with various types of conflict. They show not only angry, physical confrontations, but also problems caused by poor communication skills, struggles with internal emotions, and the making of difficult personal decisions.

Speaking of difficult decisions -- it was not at all easy to narrow down the bibliographical listings for this kit. So many good books relate to this topic! It was therefore decided to list at the bottom of each artwork page only scholarly books which are available in the libraries of the University of Louisville (note that each artwork information page has an area at the bottom listing two Additional Resources). However, the general bibliography (page xi) lists several wonderful books dealing with human conflict. All of these can be found in a single convenient location -- the Curriculum Resource Center at the JCPS Gheens Professional Development Academy. These books present creative ideas and classroom activities for students of every age, from kindergarten through adult. There are also many wonderful resources available through the organizations outlined on page xii of this kit. These organizations offer books, audio cassettes, videotapes, and workshops. It is our hope that teachers will choose to integrate this kit with some of the many other resources available to them on the subject of human conflict.

RESOURCE KIT
SUBJECT: HUMAN CONFLICT

SLIDE: #57
ARTIST: (studio of) Giovanni da Bologna (Italian 1524-1608)
TITLE: Hercules Slaying the Centaur Nessus
MEDIUM: Bronze
SIZE: Height, 26 1/8 in.
ACCESSION NO. 49.30.25
Bequest of Dr. Preston Pope Satterwhite



ABOUT THE ARTIST: Giovanni da Bologna is the Italianized name by which we know the Flemish-born artist who grew up in the town of Douai, in what is now Northern France near the Belgian border. Bologna studied art first in Antwerp, later in Rome, and finally settled in Florence, where he came under the patronage of the powerful Medici family. Bologna venerated the great Michelangelo. He never worked directly under the great master, but he did receive from his mentor criticism and advice that influenced his long career. Next to the incomparable Michelangelo, Bologna became the most influential sculptor of the 16th century. A combination of factors led to his immense popularity. Bologna welcomed into his busy workshop young sculptors from all over Europe, who eventually took their interpretations of his style back to their own countries. Perhaps because he was Flemish by birth, his work was enthusiastically received in Northern Europe. After Bologna's death, Cosimo II de Medici purchased his studio complete with all of the surviving molds. After that, Bologna's statuettes were given in great numbers as gifts of the Grand Duke.

ABOUT THE ARTWORK: Bologna was best known for his depictions of mythological subjects and he was particularly fond of portraying stories about Hercules. This hero of both Greek and Roman myth was admired for his strength and willingness to make amends for wrongs done, but was scorned for his inability to control the violent temper responsible for most of his misfortunes. This sculpture depicts Hercules in the act of slaying a centaur. While returning home one day with his beautiful wife, Deianira, Hercules reached the banks of a wide river. The centaur, Nessus, politely offered to carry the young lady across on his back, but was so overcome by her beauty that he instead attempted to abduct her. Hercules was enraged! He immediately shot Nessus with poisoned arrows, then proceeded to leap upon the wounded creature, killing it with his famous club.

ABOUT AVOIDANCE AND MANAGEMENT OF CONFLICT: The adventures of Hercules include many violent encounters, which makes one suspect that this strong man enjoyed physical combat. Had he thought ahead, the conflict with Nessus might have been avoided. Surely he should have "seen this one coming." Centaurs were mythological creatures having the head, arms, and trunk of a man with the body and legs of a horse. They were renowned for their propensity toward lusty behavior, which they were either unable or unwilling to control. Beautiful women were never safe in the company of these creatures. It would seem then that Hercules might have declined the creature's offer to transport his wife, or might have given Deianira one of his weapons with which to protect herself. Failing such forethought, the situation certainly could have been handled without a deadly outcome. The strength of Hercules was far greater than that of the centaur. The hero had the ability to stop and detain the creature long enough for Deianira to escape. He could also have taken the time to reason with the creature. Knowing his physical strength to be superior, Hercules simply "took the easy way out" and dispatched Nessus without ceremony.

SAMPLE QUESTIONS: If you were to rewrite this scene, how would you resolve the situation to the satisfaction of all three participants?

COMPARISON/CONTRAST: Giovanni da Bologna, Nessus and Deianira (there are several versions of this subject)

ADDITIONAL RESOURCES:

Giambologna, 1529-1607: Sculptor to the Medici An exhibition. London: The Arts Council of Great Britain, 1978
Wells, Theodora. Keeping Your Cool Under Fire: Communicating Non-Defensively New York: McGraw-Hill, 1980

RESOURCE KIT
SUBJECT: HUMAN CONFLICT

SLIDE: #58
ARTIST: Philippe Behagle (French, 1641-1705)
after a design by Charles LeBrun (French, 1619-1690)
TITLE: Louis XIV Vanquishes Evil, late 17th-early 18th century
MEDIUM: Wool, silk and metal thread
SIZE: Height, 14 ft. 11 in.; width, 9 ft. 11 in.
ACCESSION NO. 47.24
Gift of Dr. Preston Pope Satterwhite



ABOUT THE ARTISTS: The tapestry factory at Beauvais was founded under King Louis XIV, known as the "Sun-King," in 1664. A factory already existed at Gobelines which furnished the palaces and chateaux of royalty. Beauvais was established as a commercial enterprise to supply tapestries to anyone who wished to purchase them, but success was only marginal for a period of twenty years. At that time, direction was turned over to Philippe Behagle, an energetic Fleming with a gift for innovation. He reproduced ambitious pieces and also created dramatic contemporary works. The factory enjoyed a long period of artistic and commercial success under his able guidance. During Behagle's directorship, Beauvais received several Royal commissions, exemplified by this work, Louis XIV Vanquishes Evil. The design, or cartoon, for this work was executed by Charles LeBrun, an influential artist who studied under the guidance of Nicolas Poussin. LeBrun, as First Painter to the King, had absolute power in all matters concerning the fostering of the arts and art industries in France under the patronage of the Sun-King.

ABOUT THE ARTWORK: Louis XIV Vanquishes Evil displays an allegorical scene, showing a group of figures and creatures in the right foreground which personify different Evils, such as Avarice and Lust. In the distance the army of the King advances to destroy the Evils. King Louis is shown here attired in the traditional garb of a civilian aristocrat. He holds his arms outstretched in a gesture of welcome to his approaching soldiers. This work exemplifies how Louis XIV used the fine arts as a powerful tool by which to carefully cultivate his own image in the popular mind. He was a master of propaganda who strove to remove himself from the ranks of humanity and to associate himself with divine power.

ABOUT OVER-SIMPLIFICATION AND STEREOTYPING: For the subjects of Louis XIV, a state of war was the natural condition. During the entire 17th century, there were only seven years of peace in Europe. Louis was often on the offensive, for he did not seem to appreciate that two wealthy countries can live side by side in peace with the result of greater prosperity for both. This tapestry, Louis XIV Vanquishes Evil was commissioned to arouse support for the King's military campaigns. Louis and his army are portrayed as the "good guys" charged with ridding the world of evil. The enemies are not shown as simple soldiers fighting to defend their homeland, but as personifications of Evil itself. This artwork exemplifies a common ploy used throughout the history of mankind by groups wishing to justify violent behavior. Complex issues are simplified into "good" and "bad." Adversaries are depersonalized by placing them within a "group" that can then be dehumanized with a stereotypical label. Such behavior only helps those who wish to continue fighting. Conflicts stand a much better chance of being resolved if they are not allowed to escalate into name-calling and an "us" versus "them" mentality.

SAMPLE QUESTIONS: What does it mean to "stereotype" someone? Have you ever seen a movie or TV show that presented stereotyped characters?

FOR COMPARISON/CONTRAST: Antoine Gros, Napoleon on the Battlefield at Eylau, 1808

ADDITIONAL RESOURCES:

Jobe, Joseph, ed. Great Tapestries: the Web of History from the 12th to the 20th Century
Translated by Peggy Rowell Oberson. Lausanne: Edita, 1965

Stedman, Raymond William. Shadows of The Indian: Stereotypes in American Culture
Norman: University of Oklahoma Press, 1982

The Sun King: Louis XIV and the New World An exhibition organized by the Louisiana State Museum.
New Orleans: Louisiana State Museum, 1984

RESOURCE KIT
SUBJECT: HUMAN CONFLICT

SLIDES: #59 & #60
ARTIST: French, late 17th-early 18th century
TITLE: The Race of Atalanta and Hippomenes
MEDIUM: Terra-cotta
SIZE: Height, 46 in. (Atalanta) and 48 in.
Pedestal Heights, 40 in. each
ACCESSION NOS. 41.61 (Atalanta) and 41.83 (Hippomenes)
Gift of Dr. Preston Pope Satterwhite



ABOUT THE ARTIST: One of the most memorable periods in the history of Western sculpture was centered around the court of King Louis XIV of France. The "Sun King" was the absolute center of European politics and society. No palace was spacious enough to display all the magnificence of his court, so royal extravagances were extended to the gardens. At Versailles, the landscape architect was as important as the palace architect. Garden sculpture was therefore held in very high regard and the immense popularity of the artform spread throughout Europe. The Sun King gathered in his court dozens of renowned artists, many of them from the provinces or even foreign nations. The work of those chosen artists was emulated by artisans throughout the land. The creator of this set of matching statues and pedestals is not known. It is likely, however, that they were fashioned after a pair created by one of the sculptors for the King. Today there exist in France at least two pairs of marble statues that so resemble these, it is certain that they are closely related and were probably copied from the same original sources.

ABOUT THE ARTWORK: While the art of this period was far from uniform, it was subject to an official policy of "guidance" from the King and his ministers. Louis XIV was obsessed with the revival of classicism and the style dominated the art of his court, where mythological subjects could be found in abundance. Atalanta was the name of a Greek heroine who has been immortalized in the myths of that culture. As an infant, she was nurtured by a mother bear and was later discovered by hunters who adopted her. She became one of the greatest hunters in the land and proved herself equal to her male companions in several athletic contests. Atalanta had no interest in marriage, but many young men came to court her and she was pressured to choose one of them for her husband. She agreed to marry whomever could surpass her in a foot race, knowing that there was no such man alive. However, one suitor came to the race prepared to trick Atalanta. The young man Hippomenes had acquired three wondrous golden apples from Aphrodite, the goddess of love, who felt insulted by Atalanta's resolution to live a single life. These golden apples could not be resisted by anyone alive. During the important race, Hippomenes threw the apples one by one into Atalanta's view and she could not refrain from stopping to pick up each one. Hippomenes was thus able to win both the race and Atalanta.

ABOUT COMPETITION AND CONFLICT: Atalanta had every reason to believe that she was to take part in a fair contest, as she had done many times before. She greatly enjoyed the opportunity to compete fairly against worthy adversaries, for that is the essence of a true contest. Competition can be fun and stimulating. However, when participants fail to treat one another with fairness and courtesy, contests become fertile grounds for conflict. One gets the impression that the end of this story about Atalanta and Hippomenes may well mark the beginning of quite a conflict. In the culture of ancient Greece, it was not unusual for a young woman to be given in marriage against her will, but Atalanta was not at all a conventional woman of her time. Eventually she would resent having been coerced into marriage, especially if she were ever to learn how Hippomenes had prevailed only by resorting to trickery.

SAMPLE QUESTIONS: If you were to rewrite this story and make it a fair contest, how would it end? (See the example in the resources listed below)

FOR COMPARISON/CONTRAST: Norman Rockwell, The Marble Champion, cover of The Saturday Evening Post (2 September 1939)

ADDITIONAL RESOURCES:

Miles, Betty. "Atalanta," in Free to Be You and Me Ed. by Marlo Thomas New York: McGraw-Hill, 1974
Souchal, Francois. French sculptors of the 17th and 18th centuries: the reign of Louis XIV
Trans. by Elsie and George Hill. Oxford: Cassirer, 1977

RESOURCE KIT
SUBJECT: HUMAN CONFLICT

SLIDE: #8
ARTIST: Adelaide Labille-Guiard (French 1749-1803)
TITLE: Portrait of Madame Adelaide de France
Daughter of Louis XV, 1787
MEDIUM: Oil on canvas
SIZE: Height, 107 1/2 in.; width, 73 1/2 in.
ACCESSION NO. 82.21
Gift, Mrs. Berry V. Stoll



ABOUT THE ARTIST: Adelaide Labille-Guiard was born in Paris, the daughter of a cloth merchant patronized by the courts. The child grew up surrounded by the ribbons, laces and fabrics that she was later to paint so skillfully. A lonely girl, Adelaide frequented the studios of local painters before beginning a formal study under their eye. In 1783 Labille-Guiard was admitted to the powerful French Academy, which restricted its number of female members to no more than four. Admitted at the same time was Elizabeth-Louise Vigee-Lebrun, portrait painter to Marie Antoinette. An artificial competition was created between these two artists. Bawdy poems were written about them and it was suggested that they engaged in sexual activities with their male sitters. This type of publicity attracted crowds to the Academy's annual Salons, where the work of the two women was always hung together. Despite her professional success, Labille-Guiard was accused of having paintings retouched by a male friend. She countered this by inviting her critics to observe her at work.

ABOUT THE ARTWORK: This Portrait of Madame Adelaide depicts one of the three aunts of King Louis XVI. The painting is one of four similar large-scale portraits of Madame Adelaide executed by Labille-Guiard (One of these is now in the collection of Versailles). The Madame did not approve of the court headed by her nephew and his wife, Marie Antoinette. This portrait expresses a longing for the old court and a devotion to lost family members. The oval to the right of the composition depicts silhouettes of Madame Adelaide's deceased parents and brother, who died before he could become king. The frieze across the top refers to the death of her father, Louis XV. Building plans lying open on the folding stool allude to the Convent of Versailles, founded by her mother. It was only two years after the painting of this work that the Bastille was stormed and the court of Louis XVI overturned. The French Revolution helped to open the way for women striving to become artists. Eventually they were allowed unrestricted participation in the Paris Salon and Labille-Guiard was very influential in gaining support for unlimited admittance of women artists into the French Academy.

ABOUT CULTURAL EXPECTATIONS, ESPECIALLY GENDER ROLES, AS A SOURCE OF CONFLICT: From the moment of birth, human infants receive messages which convey what is expected of them. "Acceptable" behaviors vary greatly from one culture to another, but most societies assign expectations at least in part according to "gender role." Boys and girls, men and women, are expected to perform different types of activities and jobs, generally based upon "tradition." This means that while there may once have been very good reasons why things were done that way, few remember the original reasoning. Even so, society too frequently expects males and females to continue choosing activities based upon their gender rather than their abilities and desires, making it difficult for individuals who wish to "go against the mainstream."

SAMPLE QUESTIONS: Do you know of any men who enjoy knitting or sewing? ...women who work as auto mechanics? What do you think are "traditional" roles for men and women?

FOR COMPARISON/CONTRAST: Alice Neel, Priscilla Johnson, 1966, The JBSpeed Art Museum Collection (Neel, a 20th-century female portraitist, also struggled against society to pursue her dream of being a painter. To learn more about the artist and this painting, refer to the Classroom Resource Kit entitled Contemporary Art and Culture.)

ADDITIONAL RESOURCES:

Chadwick, Whitney. Women, Art, and Society London: Thames and Hudson, 1990
Meyers, Diana T. Self, Society, and Personal Choice New York: Columbia University Press, 1989

RESOURCE KIT
SUBJECT: HUMAN CONFLICT

SLIDE: #61
ARTIST: Alexandre Cabanel (French 1823-1889)
TITLE: Othello Relating His Adventures, 1857
MEDIUM: Oil on canvas
SIZE: Height, 45 1/2 in.; width, 51 1/2 in.
ACCESSION NO. 72.36
Museum Purchase



ABOUT THE ARTIST: Alexandre Cabanel, the son of a carpenter, was born in the French city of Montpellier near the Mediterranean Sea. He began at age eleven to study at the local school of fine arts, where he exhibited remarkable skill as a draftsman. Winning first prize in a local competition allowed him to go to Paris to study. Another contest opened the door to a five-year stay in Rome. There he studied the Renaissance masters, particularly Raphael and Michelangelo, whose figures from the Sistine Chapel ceiling he was required to copy. Cabanel's repertoire of subjects was expanded to include religious and literary themes, interpretations of classical texts, portraiture and on occasion, historical and contemporary genre. Cabanel's work, especially in portraiture, has been criticized as being "sugar-coated" and lacking in psychological penetration. Nevertheless, he enjoyed an international reputation and patronage, gained immense popularity, and received during his lifetime most of the honors that the French government could bestow on a painter.

ABOUT THE ARTWORK: Shakespearean subject matter was well-received in Cabanel's time, having been popularized by the Romantic French painters early in the 19th century. In Othello Relating His Adventures Cabanel gives the canvas a shape reminiscent of a stage curtain to enhance the sense that the viewer is witnessing a theatrical performance. In reality, however, the scene portrayed here does not take place in the play. It is merely described by Othello in Act 1 scene 3. Othello was the Moorish commander of the Venetian armed forces. This painting shows him dramatically relating stories about his many adventures. His wife, Desdemona, and her father are enraptured listeners. Hidden from their sight is the malevolent, eavesdropping Iago, whom Othello had passed over for promotion. In revenge, Iago plots to convince the commander that his beautiful wife has been unfaithful. Iago's scheme succeeds only because Othello allows himself to be convinced by circumstantial evidence. The hot-tempered Moor flies into mad rages of jealousy, insulting Desdemona, striking her, and eventually killing her. Only after committing this tragic act does he learn that his wife had in fact been faithful to him. The realization of what he has done fills him with such remorse that he stabs himself in the heart.

ABOUT INEFFECTIVE COMMUNICATION, ESPECIALLY WITH LOVED ONES: Desdemona loved to listen to her husband's stories. Othello, on the other hand, listened to the conniving Iago, but did not extend the same courtesy to his unfortunate wife. He completely failed to effectively communicate with the person he loved most in the world. Sadly, raised voices and violent outbursts are not uncommon between people who feel deeply for one another, but there are several communication techniques that can be utilized to eliminate such destructive behavior. To begin with, the two parties can separate long enough for each to write down his/her feelings and concerns in a letter to the other. A mediator can be called in to help cut through the anger and come to grips with the true issues. Further incidents can be minimized by the seeking of professional counseling and/or a long-term commitment by the parties to learn and use accepted methods of effective communication.

SAMPLE QUESTIONS: In what ways are you a good listener? How does it feel to be jealous of someone? What can be done to change that feeling?

FOR COMPARISON/CONTRAST: Norman Rockwell, The Breakfast Table, cover of Saturday Evening Post (23 August 1930)

ADDITIONAL RESOURCES:

Ruben, Brent D. Human Communication Handbook: Simulations and Games 2 vol.
Rochelle Park, NJ: Hayden Book Co., 1978
Weinberg, H. Barbara. The Lure of Paris New York: Abbeville Press, 1991

JBSpeed Art Museum © 1991

RESOURCE KIT
SUBJECT: HUMAN CONFLICT

SLIDE: #62
ARTIST: Native American (Sioux), 19th century
TITLE: Warshirt, c. 1860
MEDIUM: Native leather, beads, trade wool, paint
SIZE: Height, 33 1/2 in.; width, 54 in.
ACCESSION NO. 37.69.10
Museum Purchase



ABOUT THE ARTIST: Native Americans of the plains used their natural resources to the fullest extent in the production of clothing, shelter and possessions. They were very skilled in the preparing of hides; buffalo were the primary resource not only for food but for all products made of leather. "Art for art's sake" was not a concept known to the Sioux. They were nomads who followed the buffalo herds and every one of their possessions served an essential function. Consequently, utilitarian items were used to provide visual expression. Virtually all practical items were created with careful aesthetic consideration.

ABOUT THE ARTWORK: Military exploits were a major part of the lives of Plains Indian men. The motivation for battle often came from visions; the clothing and weapons of warriors were decorated with sacred designs and possessed sacred power gained through such visions. A war shirt such as this was an important element of a Sioux warrior's regalia and it was held in great respect. It was worn by one who had proved himself in combat. The shirt served as a record of the owner's exploits in battle. The stripes are believed to record the number of battles in which the warrior fought. The hand symbols are related to the importance of hand-to-hand combat, considered the bravest of all warrior skills. The hand prints are executed in two sacred colors - red and black. The red hand probably signifies the owner was wounded in battle. The black print may indicate he was victorious over an enemy. To kill an adversary, however, was not the greatest achievement of a warrior. The most prized honor was to count "coup" (Fr. "a blow"). To do this, the warrior had to touch an enemy with his hand. It required great skill to get so close to an opponent and yet remain unharmed. The greatest achievement for a leader was to return to camp with all of his warriors alive and uninjured. A Sioux leader would never sacrifice a single warrior in order to gain strategic advantage over the enemy.

ABOUT CONFLICT AND CULTURAL ATTITUDES: The Sioux eventually had to fight to defend their food supply and their entire way of life, but intertribal violence had long existed primarily as a means of obtaining glory and reputation. Battles were generally brief and small in scale, involving only a few warriors on each side. Sioux boys were raised to believe that bravery is the most important of all human virtues. Every culture has a structure of expectations which is translated into behavior and handed down from one generation to the next. These expectations determine those characteristics which are most valued within the culture. The Sioux man was expected to be brave above all, so he viewed battle as an opportunity to prove himself. In another culture, conflict may be viewed very differently. For example, the successful avoidance of violence may be valued above skill and bravery in battle. Within such a culture, a man who participates in a fight of any kind may dishonor himself in the eyes of his peers. Anthropologists tell us that there still exist in this world a few isolated tribes who find it difficult to comprehend the very concept of "conflict" because it is so foreign to their way of life.

SAMPLE QUESTION: How, other than by fighting, can a person demonstrate bravery?

FOR COMPARISON/CONTRAST: Jean Marc Nattier, Louis Leon de Bouthillier-Chavigny, 1745. The JBSpeed Art Museum Collection (The armor in this portrait is ceremonial and is worn only to indicate status and prestige.)

ADDITIONAL RESOURCES:

Native American Educational Packet. Art and Culture of the Great Plains Region

Louisville: The JBSpeed Art Museum, 1990

Circles: Will There Ever Be Peace? Jefferson County Public Schools: The Student Publishing Team, 1991

RESOURCE KIT
SUBJECT: HUMAN CONFLICT

SLIDE: #63
ARTIST: Auguste Rodin (French, 1840-1917)
TITLE: Study for The Burghers of Calais (Pierre de Wiessant), c. 1884
MEDIUM: Bronze
SIZE: Height, 20 in.
ACCESSION NO. 68.19
Museum purchase



ABOUT THE ARTIST: Francois Auguste Rodin, the son of poor parents, grew up in Paris and decided at the age of 14 to become an artist. His gift for drawing was exceptional, but it was in the modeling of soft clay that he found true inspiration. His work was charged with passion. "The form which an artist creates," stated Rodin, "ought only to furnish a pretext for the unlimited development of emotion." To achieve this, Rodin had to violate or discard many conventions of 19th-century sculpture. It is therefore not surprising that his work was initially rejected by many who considered it to be bombastic and vulgar. Later, however, he was viewed as a revolutionary who had released sculpture into the field of free experiment and thereby created a point of departure for modern sculptors. Long before his death, Rodin had become one of the most studied and admired artists of his time.

ABOUT THE ARTWORK: Rodin investigated the depths and heights of human feeling. It has been said that no other sculptor has charged the human body with such utter anguish. That statement is certainly true of this piece, a study for a life-size statue that forms one element of a group work. The composition, The Burghers of Calais, stands in the town square of the French city that commissioned it in 1884. The work recalls a historical event that took place during the 14th century. In 1347, the city of Calais had been besieged for several months by Edward III of England. Knowing that victory was near, the English king offered to spare the town if six of its merchants would sacrifice their lives. They were to humbly present themselves dressed in sackcloth with heads and feet bare and ropes about their necks. No lots were drawn; the six men who stepped forward did so voluntarily. Rodin chose to represent the dramatic moment when the six assembled to move out of the city. Each of the burghers presents a separate and individual expression of sacrifice. This image of Pierre de Wiessant dramatically communicates the man's despair as he tries to prepare himself for death. Happily, the English were moved to feel such compassion for the six brave volunteers that King Edward relented and the burghers were released unharmed.

ABOUT MAKING DIFFICULT DECISIONS: Pierre de Wiessant had to make a monumentally difficult decision - whether or not to sacrifice his life so that others might be spared. Only in very rare and extreme circumstances is anyone forced to face such a terrifying situation. Yet all of us face times in our lives when we must make difficult decisions that we know will affect us for the rest of our lives - decisions concerning friends, family, education, religion, sex, health, career, love, marriage, parenthood, etc. Often choosing one thing necessitates the rejection of something else, and that can be painfully difficult. In this society we value and guard the right to make free choices concerning our lives. But more choice can mean more conflict, especially the kind of conflict that arises within ourselves. Trained counselors can offer us help in determining what our choices are and what it is that we truly feel is important, but difficult decisions are a part of life and they are ultimately our own to make.

SAMPLE QUESTIONS: What decisions do you make every day (what to wear, do for fun)? What would it be like to have no choices? Give an example of a "big decision."

FOR COMPARISON/CONTRAST: Auguste Rodin, The Burghers of Calais, 1884-86

ADDITIONAL RESOURCES:

Casteel, J. Doyle. Learning to Think and Choose: Decision-making Episodes for the Middle Grades
Glenview, IL: Scott, Foresman & Co., 1978

Champigneulle, Bernard. Rodin Trans. by J. Maxwell Brownjohn. New York: Harry N. Abrams, 1967

RESOURCE KIT
SUBJECT: HUMAN CONFLICT

SLIDE: #64
ARTIST: Igbo (Nigerian, 20th century)
TITLE: Shrine Figure (Ikenga)
MEDIUM: Wood, pigment
SIZE: Height, 16 1/2 in.; width, 5 1/2 in.
ACCESSION NO. 87.6.5
Gift of Dr. Melvin Greer



ABOUT THE ARTIST: Tradition is very strong among the Igbo people, who inhabit the land immediately north of the Niger River Delta. Ancestral ways resisted Western influence and lasted in many villages until as late as World War II. The Igbo man was traditionally a farmer; only after the farm chores were done did he supplement his work by serving as a doctor, storyteller or wood carver. The master carver acted as teacher to the apprentice. The two were often related to one another because youths customarily became artists in order to carry on a family tradition. If, however, a child among non-carvers showed natural talent, arrangements could be made for him to be apprenticed. Igbo carvings repeatedly reproduce a single recognizable form, but creative decision-making is evident in each piece. Despite such originality, artworks are not marked with the artist's signature, for art is viewed as an expression of community life, created to meet the needs of the tribe. The carver has an obligation to use his skills to benefit everyone. He is rewarded not with personal recognition but with the satisfaction of having created an object that will serve well its intended function.

ABOUT THE ARTWORK: It is difficult to determine an exact meaning for the word "ikenga," but it can best be translated as "the place of strength." The Ikenga is a statue dedicated to a man's ability to make his way in the world. It could be bought in the market or commissioned from a carver, but it had power only after being consecrated with palm wine and kola nut. The figure was kept in the owner's home, within his personal shrine where sacrifices for success were offered to it. The sacrifice was commonly a chicken, whose blood and feathers were ceremonially applied to the statue. Young men generally possessed a warrior type of Ikenga intended to impart strength in battle. This Ikenga figure represents a type owned by older men interested in gaining social status and success in enterprise. The figure sits upon a three-legged stool known as an Awka, which was reserved for the highest rank of the title system. The figure holds in his right hand a staff representing authority. In his left hand is a tusk which was used as a trumpet. This tusk alludes to the elephant, a widespread symbol for power and leadership. The most notable features of this figure are the large curved and tapered horns, resembling those of a ram, which emerge from a broad base atop the head. Such horns, a feature common to most Ikenga statues, add a sense of danger and strength to the figure.

ABOUT NON-VERBAL COMMUNICATION: Communication often involves the use of words. However, there can be disadvantages to this. A person can use words to communicate only with others who speak the same language, yet over 3,000 languages are spoken in our world today! Fortunately, there are many other methods we can use to express ourselves. What we wear, how we adorn (or decline to adorn) ourselves, and how we manipulate our body movements all say a lot about who we are and how we feel. For example, notice the stance of the Ikenga figure, which the Igbo believe to signify aggression, strength, perseverance and judicious restraint. Experts inform us that over 50% of all communication between humans occurs as the result of "body language".

SAMPLE QUESTIONS: When someone puts both hands on their hips, what are they communicating? In the painting by William West, what is each character thinking?

FOR COMPARISON/CONTRAST: William Edward West, The Present, 1849. The JBSpeed Art Museum Collection (see Slide #65)

ADDITIONAL RESOURCES:

Fast, Julius. Body Language New York: Pocket Books, 1971
Starkweather, Frank. Traditional Igbo Art An exhibition of wood sculpture carved in 1965-66
Ann Arbor: University of Michigan, 1968

RESOURCE KIT
SUBJECT: HUMAN CONFLICT

SLIDE: #18
ARTIST: Robert Goodnough (American, b. 1917)
TITLE: Vietnam, 1967
MEDIUM: Acrylic on canvas
SIZE: Height, 84 in.; width, 180 in.
ACCESSION NO. 84.12



Gift in memory of Mrs. Nancy B. Rash given by Major General D. A. Rash, Dr. E. Rash, Dr. N. Rash, Mrs. M. Rash Rowe & contributors to the Memorial Fund.

ABOUT THE ARTIST: Robert Goodnough grew up in upstate New York and studied art at Syracuse University before being drafted into field artillery during World War II. After the war he settled in New York City and continued his art education. While he had previously worked only in realistic styles, Goodnough became intrigued by the different approaches of the Abstract Expressionist painters who turned to the subconscious mind for their subjects. He was accepted into their circle and became widely known as a "second-generation" Abstract Expressionist, although it soon became clear that Goodnough liked to work in many different styles simultaneously.- a rare quality among mature artists. Today it is widely recognized that Goodnough does not fit neatly into any particular "category" of contemporary art.

ABOUT THE ARTWORK: By the mid-1960s Goodnough had begun to visualize color and shape as being inseparable, referring to them as "color-shapes" rather than colors and shapes. He particularly liked to produce trapezoidal shapes and his palette consisted of black, white, and intense primary colors. Vietnam is characteristic of this period. It presents an interplay of strong primary colors and geometric forms set amid a tumult of black lines within which the careful observer can find bits of graffiti (the word "battle" for example). The work is not the result of "action painting" in which the act of painting is executed as an event. Nor is it intended to be analyzed in search of an obscure meaning. The artist intended for the viewer to simply react emotionally to the way the composition works. For most viewers, this painting will evoke a sense of discord and movement, or perhaps even chaos and danger. The title serves to tie the images and therefore the emotional responses to the war in Vietnam. While Goodnough does not like to discuss the "meaning" of his works, viewers are likely to interpret Vietnam as a protest of America's military action in Southeast Asia.

ABOUT EXPRESSING CONFLICT: It can be very frustrating to have opinions that directly conflict with those of people who are in positions of authority. We often feel powerless to oppose the decisions of parents, guardians, school officials, legal authorities, bosses, the Church, etc. The more bureaucratic the situation, the more frustrating it becomes. Polls indicate that Americans today are particularly fed up with politicians and government red tape. It is vitally important to express such opinions. In any society, there is bound to be disagreement between those who govern and those who are governed. In our political system citizens are allowed a certain amount of freedom to express their criticisms of government policies. The founders of our nation recognized that constructive expressions of differing opinions can mark the beginning of conflict resolution. When feelings of dissent are suppressed, violent eruptions are more likely to occur. Traditionally, the arts have offered an excellent opportunity for those who wish to present dissenting points of view and to influence others to share their opinions.

SAMPLE QUESTIONS: Can you think of a story, play, film, political cartoon, or song that caused you to re-evaluate your point of view concerning an issue?

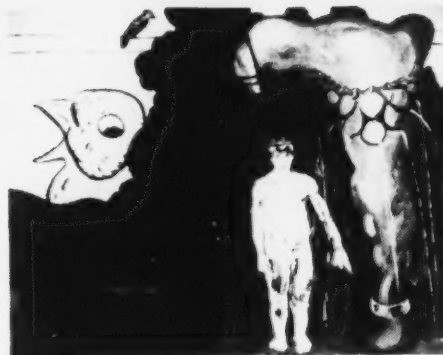
FOR COMPARISON/CONTRAST: Pablo Picasso, Guernica, 1937 * ; Louis Raemackers, Wisemen From the East, 1915 (a possible alternative for young children) *

ADDITIONAL RESOURCES:

Bruckner, D.J. Art against War: 400 years of protest in art New York: Abbeville Press, 1984 *
Bush, Martin H. Goodnough New York: Abbeville Press, 1982

RESOURCE KIT
SUBJECT: HUMAN CONFLICT

SLIDE: #66
ARTIST: Julian Schnabel (American, b. 1951)
TITLE: Stella and The Wooden Bird, 1986
MEDIUM: Oil and tempera on muslin
SIZE: Height, 150 in.; width, 189 in.
ACCESSION NO. 86.15
Anonymous Gift



ABOUT THE ARTIST: Born in Brooklyn and reared in Brownsville, Texas, Julian Schnabel describes himself as "both an urban dweller and a small-town delinquent." He enjoyed an early, rapid, and very controversial rise to the status of art superstar. Despite the frequent hostility of scholars, Schnabel's work has been embraced by an adoring market. Critics have called his monumental works "shameless inflations of self," while admirers describe them as "having a palpable physical presence." Schnabel is perhaps best known for his broad experimentation with surfaces such as broken plates, velvet, linoleum, and wax. He arranges upon these surfaces imagery drawn from a variety of sources: myth, history, religion, popular culture. Schnabel's pieces invite interaction with the viewer and the artist is confident most will experience a psychological and physical relationship with his work.

ABOUT THE ARTWORK: Stella and the Wooden Bird is one of several works by Schnabel painted on 19th-century muslin backdrops obtained from the Japanese Kabuki theater. Upon this peaceful landscape the artist places a collage-like mixture of images selected to express his emotional response to a situation. The work presents a meditation concerning the anxieties experienced by a father watching his daughter mature toward womanhood. Images of newly hatched and mature birds allude to the cycle of life. The artist's young daughter stands frontally, wearing a headdress of entwined snakes like that worn by the mythological mother goddess of Crete. The mother goddess, hailed as the source of all life, conquers death by her power to reproduce. Even the plants and animals are unique results of her creativity and reproductive cycle. Like this goddess, young Stella cannot escape her reproductive function. She is marked by the blood of menstruation. She is chained to a phallic shape covered by multiple mammae flowing freely with milk. Stella stares directly out of the work. She even seems to accuse the viewer of placing her in this situation - of contributing to the notion that a female is obligated to reproduce.

ABOUT PARENTAL ANXIETY AS A SOURCE OF CONFLICT: This painting deals with the issue of foreknowledge. The artist (parent) is troubled about something that awaits his young daughter - something of which she is not yet aware. Throughout history, few parents have escaped the feelings of anxiety which accompany foreknowledge. Often such inner turmoil is unavoidable, but it does not have to escalate into outer conflict. Parents want to protect their children from the world's harsh realities as long as possible, while it is only natural for children to move toward adulthood with eagerness and a sense of exploration. Both want what is best for the child, but each has a markedly different perception of how this should be accomplished. The result is a potential battleground. The cycle of human life determines that parents and children belong to different generations, each with knowledge that eludes the other. Some knowledge cannot be transferred directly, but must be learned by experience. However, emotions can be communicated. We have the capacity to express our fears, joys, concerns, praises, etc. Conflicts between parents and children could be minimized if each generation would learn and use good communication skills.

SAMPLE QUESTIONS: Have you ever watched over a pet or an infant who became upset because you prevented it from doing something you believed might be dangerous? How can you help to minimize conflicts of this nature with your "protectors"?

FOR COMPARISON/CONTRAST: The Vladimir Madonna, eleventh century

ADDITIONAL RESOURCES:

Schiff, Gert. Julian Schnabel New York: Pace Gallery, 1984

Youniss, James. Adolescent Relations with Mothers, Fathers, and Friends
Chicago: University of Chicago Press, 1985

HUMAN CONFLICT

A GLOSSARY OF ART TERMS

Abstract Art: Art which emphasizes the elements and principles of design. The subject may be recognized or completely transformed.

Abstract Expressionism: A form of art which allows the subconscious to express itself, free from the portrayal of everyday subject matter.

acrylic paint: Pigment mixed with polymer producing a water soluble quick-drying paint.

Action Painting: A term used to describe a method of painting widespread in the 1950s and 1960s, in which the paint is dripped, dropped or thrown on the canvas.

aesthetics: The study of that which is philosophically pleasing, beautiful or has an emotional impact on man. It involves concepts from a psychological, sociological, ethnological or historical perspective.

allegory: The expression by means of symbolic fictional figures and actions of truths or generalizations about human existence.

apprentice: One who is learning by practical experience under skilled workers a trade, art, or calling.

Baroque Art: A period of Western art in the seventeenth century which emphasized color and light in artwork filled with movement and emotion.

bronze: An alloy of copper and tin, harder and more suitable for casting than copper.

canvas: Surface of woven linen or other fiber on which an artist applies paint.

cartoon: A full-scale preparatory drawing for a painting, stained glass window, or tapestry.

carving: The subtractive process of sculpture in which parts of a block are cut or chiseled away, leaving the finished work.

classical: Pertaining to the period of highest achievement and purest form of a style or technique (In Greece, the period 500-323 B.C.).

classicism: Any manifestation of the style of classical Greek and Roman art; adherence to standards of simplicity, restraint, and proportion considered to characterize classical art.

collage: An artwork technique in which the artist creates an image or part of an image by attaching real materials that have actual texture to some type of ground.

color: The characteristic of a surface which results from the response of vision to the wavelength of light that is reflected from the surface.

composition: The ordered arrangement of elements (colors, shapes, lines, etc.) in a work of art.

contemporary: Happening, existing, living, or coming into being during the same period of time. It is generally accepted that Contemporary Art is that which was created within the past 25 to 30 years.

culture: Deals with the aesthetic, psychological, sociological, and historical aspects of our lives that enrich them with beauty and satisfaction. The sum total of ways of living by a group of human beings and transmitted from one generation to another.

design: The organization, plan or composition of a work of art.

draftsman: An artist who excels in drawing.

drawing: The making of an image on a surface by any instrument capable of marking, such as a pencil, crayon, pen or brush.

element: A constituent part.

figure: A representation of the human body.

foreground: That part of the composition that appears to be closest to the viewer.

form: An element of design that is three-dimensional and encloses volume, such as a cube, sphere, pyramid, cylinder, or free-flowing volume.

frontal: The head-on representation of a figure, object, or scene.

genre: The representation of everyday scenes from life for their own sake; the common or the ordinary.

graffiti: A drawing or words hastily scratched or written on a wall or similar surface.

ground: The surface on which a painting is made or a base mixture applied for durability upon which paint is applied.

hue: Refers to the name of a color (red, yellow, blue-violet, etc.).

image: The appearance generated through the use of an art medium to represent subject, shape or form.

imagery: Figurative language.

Kabuki: Traditional Japanese popular drama with singing and dancing performed in a highly stylized manner.

landscape: A work of art that depicts the features of the natural environment.

line: An identifiable path of a point moving in space. Lines may vary in character, width, direction and length. A line may define contour.

linear perspective: A system of drawing or painting to give the illusion of depth on a flat surface. All parallel lines receding into the distance are drawn to one or more imaginary vanishing points on the horizon in such a work.

marble: A hard, crystalline form of calcium carbonate, fine-grained, dense, and capable of taking a smooth, high polish.

master: An artist of consummate skill, qualified to teach apprentices.

medium: The material with which an artist works, such as marble, bronze, oil paint, watercolor, etc.

modeling: In sculpture, the technique of manipulating a plastic substance such as clay; especially the technique of building up a form in clay by an additive process of shaping and enlarging, as distinguished from carving, or cutting away.

mold: A hollow, or negative container that gives its form to a substance placed within it and allowed to harden, in the process of casting.

monumental: A work of art that is huge in size, or the quality of a work of art that may be small in actual size but has the characteristics and feeling of a huge work.

movement: A principle of design referring to the arrangement of parts in a work of art to create a slow to fast movement of one's eye through the work. Also, a style, school, or artistic thought and practice, i.e. the Abstract Expressionist movement.

oil paint: An opaque mixture of pigments dissolved in linseed oil which uses turpentine as a solvent.

painting: A picture or other image composed of applied colors; the art or occupation of producing such works.

palette: The typical group of colors that a particular artist (or school of art) uses. Also, a board or flat surface on which a painter places and mixes the supply of paint to be used.

patron: A wealthy or influential supporter of an artist.

pattern: A principle of design in which combinations of lines, colors, and shapes are used to show real or imaginary things. Pattern may also be achieved by repeating a shape, line or color.

personify: To represent as a person or as having human qualities or powers; to be the embodiment of something.

pigment: The dry powder, either natural or a laboratory-prepared chemical, which when combined with a liquid vehicle supplies the coloring agent for paint, crayons and inks.

plane: A flat surface that can be measured by length and width (two dimensions).

plastic: The quality that describes material that can be shaped or manipulated.

portrait: The image of a person's face, made of any sculptural material or any two-dimensional medium.

primary color: Hue that cannot be produced by a mixture of other hues. From these hues (in painting, red, yellow, and blue), all other spectrum colors can be made.

proportion: A comparative size relationship between several objects or between parts of a single object or person. Proportions may be distorted to heighten the visual effect or emotional quality the artist is attempting to achieve.

realism: A style of art which retains the basic impression of the subject being shown true to life.

Renaissance: The term, French for "rebirth," refers to an important period in Western European history and culture that followed the medieval era and produced the beginnings of modern thought.

Romanticism: A style of art that emphasizes personal, emotional, and dramatic aspects of exotic, literary and historical subject matter.

scale: The relative size of an object when compared to others of its kind, to its environment, or to humans themselves.

school: A group of artists who have a similar philosophy and style or who work under a common influence.

sculpture: A three-dimensional work of art.

shape: An element of design that is an enclosed space, having only two dimensions.

space: The area in which two or three-dimensional art work is composed. Also, the feeling of depth in a two-dimensional work.

statue: A free-standing sculpture.

statuette: A statue that is half or less than half life-size.

studio: The working place of an artist.

study: A preliminary rendition of a projected work or, more often, a detail of that work, such as a head, a figure, or a flower.

style: The distinctive characteristics contained in the works of art of a person, period of time, or geographic location.

subject: That which is represented or indicated in a work of art.

tapestry: While the term is applied to embroideries, carpets and upholstery, the term as used in this resource kit is restricted to a woven fabric, intended to serve as a wall-hanging.

tempera: Paints made by dispersing pigments in a water-mixable emulsion vehicle, especially egg yoke. Egg tempera originated in medieval Europe and was the principle process used for painting until the development of oil paint in the 15th century.

terra-cotta: A baked or fired clay, usually brownish red; literally, baked earth.

HUMAN CONFLICT

SLIDE LIST

- Slide #57 (studio of) Giovanni da Bologna (Italian, 1524-1608)
Hercules Slaving the Centaur Nessus
- Slide #58 Philippe Behagle (French, 1641-1705) and Charles LeBrun (French, 1619-1690),
Louis XIV Vanquishes Evil, late 17th-early 18th century
- Slide #59 French, late 17th-early 18th century
Atalanta
- Slide #60 French, late 17th-early 18th century
Hippomenes
- Slide #8 Adelaide Labille-Guiard (French, 1749-1803)
Portrait of Madame Adelaide de France Daughter of Louis XV, 1787
- Slide #61 Alexandre Cabanel (French, 1823-1889)
Othello Relating His Adventures, 1857
- Slide #62 Native American (Sioux), 19th century
Warshirt, c.1860
- Slide #63 Auguste Rodin (French, 1840-1917)
Study for The Burghers of Calais, c.1884
- Slide #64 Igbo (Nigerian), 20th century
Shrine Figure (Ikenga)
- Slide #65 William Edward West
The Present, 1849
(for comparison with Slide #64 in this kit)
- Slide #18 Robert Goodnough (American, b.1917)
Vietnam, 1967
- Slide #66 Julian Schnabel (American, b.1951)
Stella and The Wooden Bird, 1986

HUMAN CONFLICT

BIBLIOGRAPHY

The following three books provide a broad and thorough look at the subject of Art History. Most of the works used in this resource kit as examples for comparison/contrast can be located in one or more of these textbooks.

Gardner, Helen. Art Through the Ages. 9th ed. 2 vol. San Diego: Harcourt Brace Jovanovich, 1991.

Hartt, Frederick. Art: A History of Painting, Sculpture, Architecture. 3rd ed. New York: Harry N. Abrams, 1989.

Janson, H.W. with Cauman, Samuel. History of Art for Young People. New York: Harry N. Abrams, 1982.

The following books deal with subjects pertinent to Human Conflict, the theme of this resource kit. All can be found in the Cooperative Learning area of the Curriculum Resource Center, located within the JCPS Gheens Professional Development Academy. All of these books were written with the classroom educator in mind.

Borba, Michele and Craig. Self-Esteem: A Classroom Affair. 101* (* and more!) Ways to Help Children Like Themselves San Francisco: Harper & Row, 1978.

Cihak, Mary K. and Barbara Jackson Heron. Games Children Should Play: Sequential Lessons for Teaching Communication Skills in Grades K-6 Glenview, IL: Scott, Foresman & Co., 1980.

Cray, Elizabeth. Kids Can Cooperate: A practical guide to teaching problem solving Seattle: Parenting Press, 1984.

Drew, Naomi. Learning the Skills of Peacemaking: An Activity Guide for Elementary-age Children on Communicating, Cooperating, Resolving Conflict. Rolling Hills Estates, CA: Jalmar Press, 1987.

Gibbs, Jerome. Tribes: A Process for Social Development and Cooperative Learning. Santa Rose, CA: Center Source Publications, 1987.

Johnson, David W. and Frank P. Joining Together: Group Theory and Group Skills. 3rd Ed. Englewood Cliffs, NJ: Prentice-Hill, 1987.

Johnson, David W. and Roger T. Creative Conflict. Minneapolis, MN: University of Minnesota Cooperative Learning Center, 1987.

Kreidler, William J. Creative Conflict Resolution: More Than 200 Activities for Keeping Peace in the Classroom K - 6. Glenview, Illinois: Scott, Foresman and Co., 1984.

McCabe, Margaret and Jacqueline Rhoades. The Nurturing Classroom: developing self-esteem, thinking skills and responsibility through simple cooperation. Willits, CA: ITA Publications, 1988.

Prutzman, Priscilla et al. The Friendly Classroom for a Small Planet: A Handbook on Creative Approaches to Living and Problem Solving for Children. Philadelphia, PA: New Society Publishers, 1988.

Schniedewind, Nancy and Ellen Davidson. Cooperative Learning, Cooperative Lives: A Sourcebook of Learning Activities for Building a Peaceful World. Dubuque, Iowa: Wm. C. Brown Co., 1987.

HUMAN CONFLICT

ADDITIONAL RESOURCES

In an effort to provide educators with information concerning additional resources relating to the theme of Human Conflict, we are providing here the names and addresses of several organizations which offer materials dealing with this subject. The number of books, videotapes, recordings, and workshops offered by these organizations is overwhelming! We encourage you to take advantage of their wonderful services.

A GENTLE WIND is dedicated to promoting positive self image for all children, and to producing quality materials with social conscience. For a catalogue call or write:

A GENTLE WIND
Songs and Stories for Children
Box 3103
Albany, New York 12203 (518) 436-0391

THE LION AND THE LAMB PEACE ARTS CENTER promotes "the vision of a Peaceable Kingdom" through the arts. Its collection contains over 2800 books and 65 videos and films relating to various peace themes. Materials for loan or rent also include thematic book sets and original works of art. For bibliographies and lists of specific materials available, write or call:

THE LION AND THE LAMB PEACE ARTS CENTER
Bluffton College
Bluffton, Ohio 45817 (419) 358-3207

PEACE EDUCATION PROGRAM is a local non-profit counseling service that contracts with the school system to present programs and workshops for teachers and students. The programs focus upon conflict management and resolution. Titles include:

CHILDREN'S CREATIVE RESPONSE TO CONFLICT
FIGHT FAIR: CREATIVE CONFLICT SOLVING IN THE CLASSROOM
STARTING A PEER MEDIATION PROGRAM IN YOUR SCHOOL
COOPERATIVE GAMES! COOPERATIVE KIDS
DEALING WITH DIVERSITY FOR SUCCESSFUL CLASSROOMS
NEW GAMES FIELD DAYS!
TRAINING MIDDLE/HIGH SCHOOL PEER MEDIATION TEAMS
CREATIVE CONFLICT SOLVING
"YOUTH FOR PEACE"

For more information, write or call:

Judy Schroeder, Director
PEACE EDUCATION PROGRAM
318 West Kentucky St.
Louisville, KY 40203 (502) 589-6583